

EULENBURG OCTAVO EDITION

Joseph Eybler

Sinfonie

C-dur · C major

eulenBURG zürich

**OCTAVO, die neue Eulenburg-Partitur
zum Dirigieren (Format 19 X 27 cm)**

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für Oboe nn
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Wüste, Oratorium für SSTTB,
Chor u. Orchester (d./engl.) . n
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phonique (Jancsovcics) n
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tante Nr. 2 für Oboe (oder Klari-
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(Mariassy) n

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und Orchester (Päuler) . . . n
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vierstimmigen Chor (Darvas) . n
- – als Chorpart. ab 20 Expl. nn
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toni“ für Frauen- oder Männer-
stimmen od. gem. Chor (Pernye),
Singpartitur n
- – ab 20 Expl. nn
- 10131* **Duvernoy, Ch.**, Konzert Nr. 3 B-dur
für Klarinette n
- 10126* **Eybler, J.**, Sinfonie C-dur (2 Oboen,
Fagott, 2 Hörner, 2 Trompeten,
Streicher) (Morgan/Päuler) . n
- 10132* – Konzert B-dur für Klarinette und
Orchester (Weinmann) . . . n
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und Oboe (Braun) n
- 10092* – Konzert a-moll f. Oboe (Braun) n
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F-dur für 2 Oboen n
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(Mező) n
- Gabrieli, G.**, Aus „Symphoniae Sa-
crae, Liber II“, Venice 1615
(Hudson)
- 10001* – „Jubilare Deo, omnis terra“, Mo-
tette für 10 Stimmen n
- 10002* – „Surrexit Christus“, Motette für
12 Stimmen n
- 10003* – „Suscipe, clementissime Deus“,
Motette für 12 Stimmen . . . n
- 10004* – „Quem vidistis, pastoris?“, Mo-
tette für 15 Stimmen n

* Aufführungsmaterial käuflich erhältlich.

** Aufführungsmaterial leihweise erhältlich.

Joseph Eybler
Sinfonie
C-dur · C major

Herausgegeben von / Edited by
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10126

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Nur zögernd löst sich das kompositorische Schaffen Joseph Eyblers, vornehmlich durch die Wiederveröffentlichung wichtiger Instrumentalwerke, aus dem Schatten der großen Klassiker. Sein Name blieb bis in die jüngste Zeit einzig in Verbindung mit Mozarts Requiem KV 626 lebendig. Mozarts Kompositionsskizzen in den Händen von Fr. X. Süssmayr mögen ihn veranlaßt haben, die ihm zuerst angetragene Vollendung seinem Mitschüler zu überlassen.

1765 als Sohn eines Lehrers und Chorregenten in Schwechat bei Wien geboren, trat Eybler sechsjährig in das Wiener Stadtseminar ein, der Schule, in welcher auch die Brüder Joseph und Michael Haydn erzogen wurden. Es folgten intensive Studien bei J. G. Albrechtsberger, der ihm 1793 in einem Attest bescheinigen sollte, „ . . . daß er nach Mozart in der Musik jetzt das größte Genie sei, welches Wien besitze“. Eine Feuersbrunst in Schwechat vernichtete 1782 die gesamte Habe der Familie. Das ursprünglich geplante Jurastudium mußte zugunsten des weniger kostspieligen Musikstudiums endgültig aufgegeben werden. Großherzige Unterstützung fand er in der Folge durch seinen Lehrer und Freund Joseph Haydn. Einer ersten 2-jährigen Anstellung als Regenschori bei den Karmelitern, folgten nach 1794 dreißig Jahre Wirken im Schottenstift. In dieser Zeit wuchs ein bedeutendes kirchenmusikalisches Oeuvre heran: 32 Messen, ein doppelchöriges Requiem, 7 Te Deum, 30 Offertorien, 35 Gradualien sowie zahlreiche Chöre. Ab 1804 zum zweiten, 1824 nach dem Tode Salieris zum ersten Hofkapellmeister ernannt, aber ebenso die Erhebung in den Adelsstand, spiegeln die Gunst und Wertschätzung des kaiserlichen Hofes. Ein Schlaganfall, den er am 23. Februar 1833 bei der Leitung von Mozarts Requiem erlitt, setzte seinem reichen Schaffen ein plötzliches Ende. Hochgeehrt und geachtet starb am 24. Juni 1846 in Wien Joseph Eybler, der Träger eines der schönsten Empfehlungszeugnisse (auch für die Wiederbelebung seines Werks) aus der Feder W. A. Mozarts: *„Ich Endesgefertigter bescheinige hiermit, daß ich Vorzeiger dieses, Herrn Joseph Eybler, als einen würdigen Schüler seines berühmten Meisters Albrechtsberger, als einen gründlichen*

The compositions of Joseph Eybler are gradually emerging from under the shadow of the great classical composers; this is mainly due to the republishing of important instrumental works. Until very recently Eybler's name survived only in connection with Mozart's Requiem KV 626. Seeing Mozart's composition sketches in Fr. X. Süssmayr's possession may have induced Eybler to leave the work's completion — at first offered to him — to this “co-pupil” of his.

Eybler was born in 1765, son of a teacher and choir director in Schwechat near Vienna; at the age of six he entered the municipal seminary of Vienna, the school which earlier had given the brothers Joseph and Michael Haydn their education. This was followed by intensive studies with J. G. Albrechtsberger, who in 1793 was to certify in writing “. . . that after Mozart he was now the greatest musical genius Vienna possessed”. In 1782 a great fire in Schwechat destroyed the family's entire property. Joseph had to renounce his plan of studying law in favour of the less expensive study of music. He subsequently enjoyed the generous support of his teacher and friend Joseph Haydn. Two years employment with the Carmelites were followed, from 1794 onwards, by thirty years of activity in the Schottenstift monastery. These years saw the growth of an important opus of church music: 32 Masses, a Requiem for double choir, 7 Te Deum, 30 Offertories, 35 Graduals and numerous chorales. He enjoyed the favour and esteem of the Imperial Court, who in 1804 appointed him to the post of second Court Kapellmeister and in 1824, following Salieri's death, to that of first Court Kapellmeister, in addition to giving him a knighthood. A stroke suffered on the 23rd of February 1833 whilst conducting Mozart's Requiem put a sudden end to his abundant output. Joseph Eybler died in Vienna on the 24th of June 1846, highly honoured and regarded, and holder of one of the best recommendations (of equal validity for the revival of his works) ever written by W. A. Mozart: *“I, the undersigned, hereby certify that I have found the bearer of this, Herrn Joseph Eybler, a worthy pupil of his*

Componisten, sowohl im Kammer- als Kirchenstyl gleich geschickten, in der Setzkunst ganz erfahrenen, auch vollkommenen Orgel- und Klavierspieler, kurz als einen jungen Musiker befunden habe, wo es nur zu bedauern ist, daß seinesgleichen so selten ist."

Neben den bis heute bekannten und in seiner Bedeutung (nicht zuletzt für den Spätstil Mozarts) noch kaum abschätzbaren Kammermusikwerken (7 Streichquartette, Streichtrio, 6 Streichquintette, Flötenquintett, 4 Klavier-/Violinsonaten, 2 Sonaten für 2 Violoncelli sowie Klaviertrio) sind — von den weit über hundert Orchestermenuetten und Deutschen Tänzen abgesehen — nur drei zyklische Orchesterwerke wieder bekannt geworden: die vorliegende Sinfonie in C-dur, eine weitere Sinfonie in D-dur und ein ebenfalls wieder ediertes Klarinettenkonzert. — Am 22. März 1789 beglückwünscht J. Haydn Eybler zur Aufführung einer Sinfonie. Ob dieser Hinweis für das Entstehungsjahr unserer C-dur-Sinfonie gelten darf, muß indessen offenbleiben.

Als Vorlage diente eine zeitgenössische Handschrift der Stimmen aus dem Prager Narodni Museum mit dem Siegel Kl. II - A. 3 / Nr. 46 und dem Titel: Sinfonia / in C / a / 2 Violini / 2 Oboe / Fagotto / 2 Corni / 2 Clarini / Timpani / 2 Viole / Basso / di G. Eybler. Die 15 Stimmensätze umfassende Abschrift sieht für die beiden Oboenpartien eine Alternativbesetzung mit 2 Klarinetten vor, die hier indessen unberücksichtigt blieb. Die in allen Stimmen deutlich gesetzte Dynamik konnte problemlos ergänzt werden, die spärlichen Phrasierungshinweise mußten dafür behutsam auf verwandte Passagen übertragen, im besonderen aber der heutigen Spieltechnik angepaßt werden. Mit Blick auf die dichten kontrapunktisch geführten Durchführungsteile der Ecksätze ist eine ausreichende Besetzung der zwei Viola-Parte ratsam. — Herzlichen Dank schulden die Herausgeber Herrn Willy Hess, Winterthur, für Rat und Hilfe bei der Aufbereitung und Korrektur an diesem Werk. B. P.

celebrated master Albrechtsberger, a thorough composer equally skilled in chamber music and church music, very experienced in composition, an accomplished organist and pianoforte player, in short a young musician such that it can only be regretted that the likes of him are so rare."

Besides those chamber music works still known today (7 string quartets, a string trio, 6 string quintets, a flute quintet, 4 piano/violin sonatas, 2 sonatas for 2 cellos and a piano trio) — their significance, not least for Mozart's later style, cannot be fully estimated yet —, and if we except more than a hundred menuets and German Dances for orchestra, only three cyclical works for orchestra have reappeared: the present Symphony in C major, another Symphony in D major, and a clarinet concerto, also republished. On the 22nd of March 1789 J. Haydn congratulates Eybler on the performance of a symphony. Does this give us the date of our Symphony? That question must remain open.

The source used for this text was a contemporary manuscript copy of the parts from the Prague Narodni Museum, seal Kl. II - A. 2 / Nr. 46, entitled Sinfonia / in C / a / 2 Violini / 2 Oboe / Fagotto / 2 Corni / 2 Clarini / Timpani / 2 Viole / Basso / di G. Eybler. This copy, containing 15 parts, provides for 2 clarinets as an alternative to the two oboe parts; this has however not been taken into account here. The dynamics, clearly marked in all parts, were easy to complete; the sparse phrasing indications, however, required careful adjusting in the similar passages and, especially, needed adapting to the instrumental techniques of today. In view of the close counterpoint in the development sections of the outer movements it is advisable to ensure sufficient appointment of the two viola parts. — The editors are very grateful to Willy Hess, Winterthur, for his advice and help in preparing this work's publication. B. P.

Zu diesem Werk sind Stimmen leihweise erhältlich.

SINFONIE

JOSEPH EYBLER

Herausgegeben von Y. Morgan und B. Pähler

Adagio

Oboi I/II

Fagotto

Corni I/II
in C basso

Trombe
I/II in C

Timpani

Violini
I
II

Viole
I
II

Violoncello
Contrabasso

Allegro spiritoso

Ob.

Fg.

Cor.

Tr.

Timp.

VL

Va.

Vcl.
Cb.

14

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

p

p

p

p

p

21

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

f

f

f

f

f

ff

ff

ff

ff

26

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

31

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

This musical score page contains measures 39 through 42 of 'The Swan' from Swan Lake. The instrumentation includes Oboe (Ob.), English Horn (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violins (Vl.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.).

Measure 39: The Oboe and English Horn play a sustained chord. The French Horn plays a half note. The Trumpet and Timpani are silent. The Violins, Violas, and Cello/Double Bass are silent.

Measure 40: The Oboe and English Horn play a sustained chord. The French Horn plays a half note. The Trumpet and Timpani are silent. The Violins, Violas, and Cello/Double Bass are silent.

Measure 41: The Oboe and English Horn play a sustained chord. The French Horn plays a half note. The Trumpet and Timpani are silent. The Violins, Violas, and Cello/Double Bass are silent.

Measure 42: The Oboe and English Horn play a sustained chord. The French Horn plays a half note. The Trumpet and Timpani are silent. The Violins, Violas, and Cello/Double Bass are silent.

45

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

This musical score page contains measures 45 through 48. The woodwind section includes Oboe (Ob.), Flute (Fg.), Cor Anglais (Cor.), and Trumpet (Tr.). The percussion section includes Timpani (Timp.). The string section includes Violins (VI.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.). The woodwinds and strings are active throughout, with various melodic and harmonic lines. The brass instruments (Cor. and Tr.) are mostly silent, with some rests and occasional notes. The percussion is also mostly silent, with some rests and occasional notes. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

49

Ob.

Fg.

Cor.

Tr.

Timp.

Vi.

Va.

Vcl. Cb.

54

Ob.

Fg.

Cor.

Tr.

Timp.

Vi.

Va.

Vcl. Cb.

[illegible]

72

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

77

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

84

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

89

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

94

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

99

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

104

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

105

106

107

108

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

109

110

111

[illegible]

This image shows a page of a musical score, measures 120 through 124. The score is for a full orchestra and includes parts for Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violins (VI.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.). The key signature is one flat (B-flat major or E-flat minor). The tempo is marked 'Allegretto' and the time signature is 2/4. The score is written in a standard musical notation with various dynamics such as *f* (forte) and *ff* (fortissimo). The measures are numbered 120, 121, 122, 123, and 124 at the top of the page.

Ob. *p*

Fg.

Cor.

Tr.

Timp.

Vl. *p*

Va. *p*

Vcl. Cb. *p*

133

Ob. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. *f*

Va. *f*

Vcl. Cb. *f*

138

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

sf p

p

sf p

f

sf p

f

sf p

f

sf p

f

sf p

f

142

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

pp

pp

pp

pp

pp

148

Ob. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. *f* *p* *sf* *p*

Va. *f* *p* *sf* *p*

Vcl. *f* *p* *sf* *p*

Cb. *f* *p* *sf* *p*

153

Ob.

Fg.

Cor.

Tr.

Timp.

Vl. *sf* *p* *sf* *p* *sf* *p* *f*

Va. *sf* *p* *sf* *p* *sf* *p* *f*

Vcl. *sf* *p* *sf* *p* *sf* *p* *f*

Cb. *sf* *p* *sf* *p* *sf* *p* *f*

160

Ob.
Fg.
Cor.
Tr.
Timp.
Vl.
Va.
Vcl.
Cb.

This system contains measures 160 through 166. The woodwinds (Ob., Fg., Cor., Tr.) and timpani (Timp.) are active, with the woodwinds playing chords and eighth-note patterns. The strings (Vl., Va., Vcl., Cb.) are mostly silent, with some low notes in the bassoon and cello/bass parts. Dynamics include *f* (forte) for the woodwinds and *f* for the timpani.

167

Ob.
Fg.
Cor.
Tr.
Timp.
Vl.
Va.
Vcl.
Cb.

This system contains measures 167 through 170. The woodwinds (Ob., Fg., Cor., Tr.) and timpani (Timp.) are active, with the woodwinds playing chords and eighth-note patterns. The strings (Vl., Va., Vcl., Cb.) are also active, playing eighth-note patterns. Dynamics include *f* (forte) for the woodwinds, *f* for the timpani, and *f* for the strings.

171

Ob.

Fg.

Cor.

Tr.

Timp.

VL

Va.

Vcl. Cb.

176

Ob.

Fg.

Cor.

Tr.

Timp.

VL

Va.

Vcl. Cb.

p

183

Ob. *f*

Fg. *f*

Cor.

Tr.

Timp

Vl. *f*

Va. *f*

Vcl. Cb. *f*

187

Ob.

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp *ff*

Vl. *ff*

Va. *ff*

Vcl. Cb. *ff*

Andante

Andante

Oboi I/II

Fagotto

Corni I/II

Trombe I/II in C

Timpani

I Violini

II Violini

I Viole

II Viole

Bassi

6

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

11

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

f *p* *f* *p* *f* *p*

17

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

sf p *sf p* *sf p*

22

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

sf *p* *sf* *p*

sf *sf* *sf* *sf*

This musical score page contains measures 27 through 32 of the 'The Swan' ballet from Swan Lake. The instrumentation includes Oboe (Ob.), English Horn (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violins (Vl.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is written for a full orchestra. Measures 27-32 show a complex orchestral texture with various dynamics and articulations. The woodwinds and strings play melodic and harmonic lines, while the timpani provides rhythmic support. The score is written in a standard musical notation style with a large, clear font.

33

Ob.

Fg.

Solo

p

Cor.

Tr.

Timp.

Vl.

p

Va.

p

Vcl. Cb.

p

38

Ob.

Fg.

p

Cor.

p

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

[illegible]

54

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

sf *p*

59

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

sf *p*

This musical score is for measures 65 through 70 of the 'The Swan' scene from Swan Lake. The score is written for a full orchestra and includes the following parts:

- Ob. (Oboe):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- Fg. (Fagott):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *p* and *f*.
- Cor. (Cor Anglais):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- Tr. (Trumpet):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- Timp. (Timpani):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- VL. (Violin):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- Va. (Viola):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.
- Vcl. Cb. (Violoncello/Contrabasso):** Measures 65-70. Starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *f* and *p*.

The score is written in 2/4 time and features a key signature of one flat (B-flat). The dynamics range from *f* (forte) to *p* (piano).

[illegible]

75

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

f *sf* *p* *f* *f* *p*

79

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

p *p* *p* *p* *p* *p* *p* *p*

86

Ob. *f* *p* *f*

Fg. *f* *p*

Cor. *f* *p* *f*

Tr.

Tim.

Vl. *f* *p* *f*

Va. *f* *p* *f*

Vcl. Cb. *f* *p* *f*

92

Ob. *f* *p*

Fg.

Cor. *f* *p*

Tr.

Tim.

Vl. *f* *p*

Va. *f* *p*

Vcl. Cb. *f* *p*

97

Ob. *p* *f*

Fg. *f*

Cor. *p* *f*

Tr. *f*

Timp.

Vl. *f* *f*

Va. *f* *f*

Vcl. Cb. *f* *f*

103

Ob. *p* *f*

Fg. *p*

Cor. *p* *f*

Tr.

Timp.

Vl. *p* *f* *f*

Va. *p* *f* *f*

Vcl. Cb. *p* *f*

108

Ob. *(poco f)*

Fg. *(poco f)*

Cor.

Tr.

Timp.

Vi.

Va. *(poco f)*

Vcl. Cb. *(poco f)*

112

Ob. *decresc.* *p* *pp*

Fg. *decresc.* *p* *pp*

Cor. *decresc.* *pp*

Tr.

Timp.

Vi. *(poco f)* *f* *p* *pp*

Va. *p* *pp*

Vcl. Cb. *p* *pp*

Menuetto

Menuetto

Oboi I/II

Fagotto

Corni I/II

Trombe I/II in C

Timpani

I

Violini

II

I

Viola

II

Bassi

p

sf

tacent

This musical score is for measures 8 through 15 of the 'The Swan' scene from Swan Lake. The score is written for a full orchestra and includes the following parts:

- Ob. (Oboe):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.
- Fg. (Fagott):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.
- Cor. (Cor Anglais):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.
- Tr. (Trumpet):** Measures 8-15. Dynamics: *ff*.
- Timp. (Timpani):** Measures 8-15. Dynamics: *ff*.
- VI. (Violins):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.
- Va. (Violas):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.
- Vcl. Cb. (Violoncello and Contrabasso):** Measures 8-15. Dynamics: *f*, *sf*, *sf*, *ff*.

The score is written in 2/4 time and features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as dynamic markings and articulation marks.

This musical score page contains measures 23 through 30 of the piece. The instrumentation includes Oboe (Ob.), English Horn (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Tympani (Timp.), Violins (Vl.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.).

Measures 23-24: The woodwinds (Ob., Fg., Cor., Tr.) are mostly silent, marked with whole rests. The strings (Vl., Va., Vcl. Cb.) play a rhythmic pattern of eighth and sixteenth notes. The Timp. part is also silent.

Measures 25-26: The woodwinds enter. The Fg. plays a melodic line starting on a half note, followed by eighth notes. The Cor. and Tr. play sustained notes. The strings continue their rhythmic pattern. The Timp. remains silent.

Measures 27-28: The woodwinds continue their melodic lines. The strings play a more complex rhythmic pattern with sixteenth notes. The Timp. remains silent.

Measures 29-30: The woodwinds play sustained notes. The strings play a rhythmic pattern of eighth and sixteenth notes. The Timp. remains silent.

31

Ob.

Fg.

Cor.

Tr.

Timp.

Vi.

Va.

Vcl. Cb.

38

Ob.

Fg.

Cor.

Tr.

Timp.

Vi.

Va.

Vcl. Cb.

TRIO

Ob. *p* *sf* *sf* *sf*

Fg. *f* *sf* *sf*

Cor. *p* *sf* *sf* *sf*

Tr.

Timp.

Vl. *p* *sf* *sf*

Va. *p* *pizz.*

Vcl. Cb. *p*

7

Ob. 1. 2. *sf* *p* *pp*

Fg. *sf* *p* *pp*

Cor. *sf* *p* *pp*

Tr.

Timp.

Vl. 1. 2. *mf* *sf* *p* *sf* *mf*

Va. *mf* *p*

Vcl. Cb. *mf* *p*

13

Ob. *pp* *mf* *sf*

Fg. *mf* *sf*

Cor. *pp* *sf*

Tr.

Timp.

Vl. *sf* *pp* *sf*

Va. *mf* *pp*

Vcl. *mf* *pp*

Cb. *mf* *pp*

19

Ob. *sf* 1. 2.

Fg. *sf*

Cor. *sf*

Tr.

Timp.

Vl. *sf* 1. *mf* 2.

Va. *mf*

Vcl. *mf*

Cb. *mf*

Menuetto da capo senza replica

Finale Allegro assai

Finale Allegro assai

Oboi I/II

Fagotto

Corni I/II in C basso

Trombe I/II in C

Timpani

I Violini

II Violini

I Viole

II Viole

Bassi

9

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

17

Ob. *p*

Fg. *p*

Cor.

Tr.

Timp.

Vl. *p* *sf* *sf* *sf*

Va. *p*

Vcl. Cb. *p*

1.

24

Ob. 2. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. 2. *f* *f* *f*

Va. *f*

Vcl. Cb. *f*

2.

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

46

Ob. *f*

Fg. *f*

Cor.

Tr.

Timp.

Vl. *f*

Va. *f*

Vcl. Cb. *f*

52

Ob.

Fg.

Cor. *p*

Tr. *p*

Timp.

Vl. *p* *dolce*

Va. *p*

Vcl. Cb. *p* *3*

58

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

p

p

sf *sf* *p* *p*

sf *sf* *p* *p*

sf *sf* *p* *p*

sf *sf* *p* *p*

sf *sf* *p* *p*

65

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

71

This musical score page, numbered 71, contains measures 71 through 76. The instrumentation includes Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Timpani (Timp.), Violins (Vl.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.). Measures 71-73 feature a forte (f) dynamic for the woodwinds and timpani, with the strings playing a rhythmic pattern. Measures 74-76 show a change in the string pattern, with the woodwinds and timpani continuing their forte parts. The score is written in a standard musical notation with various clefs, key signatures, and dynamic markings.

[illegible]

85

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

90

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

102

This musical score page contains measures 102 through 107 of the piece. The instrumentation includes Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Tympani (Timp.), Violins (Vl.), Violas (Va.), and Violoncello/Double Bass (Vcl. Cb.).

- Measure 102:** Oboe plays a half note G4 (flat), followed by a quarter rest. Bassoon plays a half note G3 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note G4 (flat), followed by a quarter rest. Violas play a half note G3 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note G2 (flat), followed by a quarter rest.
- Measure 103:** Oboe plays a half note A4 (flat), followed by a quarter rest. Bassoon plays a half note A3 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note A4 (flat), followed by a quarter rest. Violas play a half note A3 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note A2 (flat), followed by a quarter rest.
- Measure 104:** Oboe plays a half note B4 (flat), followed by a quarter rest. Bassoon plays a half note B3 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note B4 (flat), followed by a quarter rest. Violas play a half note B3 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note B2 (flat), followed by a quarter rest.
- Measure 105:** Oboe plays a half note C5 (flat), followed by a quarter rest. Bassoon plays a half note C4 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note C5 (flat), followed by a quarter rest. Violas play a half note C4 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note C3 (flat), followed by a quarter rest.
- Measure 106:** Oboe plays a half note D5 (flat), followed by a quarter rest. Bassoon plays a half note D4 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note D5 (flat), followed by a quarter rest. Violas play a half note D4 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note D3 (flat), followed by a quarter rest.
- Measure 107:** Oboe plays a half note E5 (flat), followed by a quarter rest. Bassoon plays a half note E4 (flat), followed by a quarter rest. Cor Anglais, Trumpet, and Tympani are silent. Violins play a half note E5 (flat), followed by a quarter rest. Violas play a half note E4 (flat), followed by a quarter rest. Violoncello/Double Bass play a half note E3 (flat), followed by a quarter rest.

[illegible]

113

Ob.

Fg.

Cor.

Tr.

Timp.

VL

Va.

Vcl. Cb.

The musical score for measures 113-117 is presented in a standard orchestral layout. The woodwind section (Oboe, Flute, Cor Anglais, Trombone) and brass section (Trumpet, Trombone, Timp) are in the upper staves. The string section (Violins, Violas, Violas, Cellos/Double Basses) is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, professional font, with measure numbers 113-117 indicated at the top.

118

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

124

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

131

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

131

132

133

134

135

136

137

138

139

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

139

140

141

142

143

144

145

146

148

Ob. *sf* *sf* *p*

Fg. *p*

Cor. *p*

Tr. *p*

Timp. *p*

VI. *sf* *sf* *p* *sf* *sf* *sf* *sf* *sf*

Va. *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vcl. Cb. *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This system of musical notation covers measures 148 to 156. The woodwinds (Ob., Fg., Cor., Tr.) and timpani (Timp.) play a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *p* to *sf*. The strings (VI., Va., Vcl. Cb.) provide a harmonic foundation with sustained notes and moving lines, also marked with *p* and *sf* dynamics. Measure 155 features an 8-measure rest in the woodwinds.

157

Ob. *f* *sf* *sf*

Fg. *f* *sf* *sf*

Cor. *f*

Tr. *f*

Timp. *f*

VI. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Va. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Vcl. Cb. *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Detailed description: This system of musical notation covers measures 157 to 165. The woodwinds (Ob., Fg., Cor., Tr.) and timpani (Timp.) play a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *f* to *sf*. The strings (VI., Va., Vcl. Cb.) provide a harmonic foundation with sustained notes and moving lines, also marked with *f* and *sf* dynamics.

166

[illegible]

175

This musical score is for measures 175 through 180 of a piece from 'The Marriage of Figaro'. The score is written for a full orchestra and includes the following parts:

- Ob. (Oboe):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Fg. (Fagotto):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Cor. (Corni):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Tr. (Trombe):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Timp. (Timpani):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Viol. (Violini):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Vcl. (Violoncelli):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.
- Cb. (Contrabbassi):** Measures 175-179 have various notes and rests. Measure 180 has a whole rest.

The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano). The key signature is one flat (B-flat major or D minor).

184

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

cresc.

f

p cresc.

f

191

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

197

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

203

Ob.

Fg.

Cor.

Tr.

Timp.

VI.

Va.

Vcl. Cb.

210

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

ff

ff

ff

ff

ff

ff

ff

ff

216

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

222

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

ff

ff

ff

228

Ob.

Fg.

Cor.

Tr.

Timp.

Vl.

Va.

Vcl. Cb.

p

p

p

p

238

a tempo

rit.

Ob. *p* *sf*

Fg. *p* *sf*

Cor. *p* *sf*

Tr.

Timp.

rit.

a tempo

Vl. *p* *sf* *sf* *p*

Va. *p* *sf* *sf* *p*

Vcl. Cb. *p*

248

Ob. *p*

Fg. *p*

Cor. *p*

Tr.

Timp.

Vl. *sf* *sf* *sf* *sf* *sf* *sf*

Va. *p* *sf* *sf* *sf* *sf* *sf*

Vcl. Cb. *p* *sf* *sf* *sf* *sf* *sf*

Ob. *ff*

Fg. *ff*

Cor. *f*

Tr. *f*

Timp. *f*

Vl. *ff* *sf* *sf* *ff*

Va. *ff* *ff*

Vcl. Cb. *ff* *ff*

Ob. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Vl. *ff* *ff*

Va. *ff* *ff*

Vcl. Cb. *ff* *ff*

- 10090* **Graupner, Ch.**, Konzert Nr. 35, für 2 Flöten (Braun) n
- 10041 **Händel, G. F.**, Judas Maccabäus, Oratorium (Walker) n
- 10051* **Hasse, J. A.**, Concerto F-dur für Flöte (Jeney/Müller) n
- 10033 **Haydn, J.**, Messe B-dur „Theresienmesse“ (Nagy) n
- 10098 – Die sieben letzten Worte unseres Erlösers am Kreuze, Oratorium für Soli, gem. Chor und Orchester (hob. XX/2) (A. Fodor) n
- 10119* **Haydn, M.**, Graduale (Hymnus) für gem. Chor und Orchester n
- 10118* – Offertorium de Venerabili (Lauda Sion) 1788 für gem. Chor und Orchester n
- 10115* **Hoffmeister, F. A.**, Konzert B-dur für Klarinette (Balasza) n
- 10109* **Holzbauer, J.**, Concerto für Viola und Violoncello (Drüner) n
- 10006** **Hummel, J. N.**, Adagio und Tema con variazioni für Oboe und Orchester (Steinbeck) n
- 10106* **Kozeluch, L.**, Konzert Es-dur für Klarinette (Balasza) n
- 10095* **Krommer, F. V.**, Konzert Es-dur für Klarinette op. 36 (Berlász) n
- 10019* **Krumpholz, J. B.**, Konzert B-dur, op. 4/2 für Harfe (Schroeder) n
- 10097 **Lasso, O. di**, Stabat Mater, für Doppelchor (Homolya), Singpart. n
– – ab 20 Expl. nn
- 10044** **Liszt, F.**, Christus, Oratorium n
- 10048 – Messe für Männerchor mit Orgelbegleitung, Chorpartitur n
– – ab 20 Expl. nn
- 10052 – Septem Sacramenta, Responsorien für Soli, Chor und Orgel (Sulyok), Chorpartitur n
– – ab 20 Expl. nn
- 10100 – Mephisto-Walzer (Der Tanz in der Dorfschenke) aus „Zwei Episoden aus Lenaus Faust“ (Sulyok) n
- 10101 – Zweiter Mephisto-Walzer (Sulyok) n
- 10063* **Locatelli, P. A.**, Concerto grosso c-moll, op. 1/11 (Géczy) n
- 10103 **Machaut, G. de**, Missa für 2 Frauen- und 2 Männerstimmen n
– – als Chorpart. ab 20 Expl. nn
- 10017 **Mahler, G.**, Das Lied von der Erde n
- 10070 **Mendelssohn-Bartholdy, F.**, Rondo brillant op. 29 für Klavier n
- 10007* **Monn, M. G.**, Konzert für Violoncello n
- 983a* **Mozart, W. A.**, Messe c-moll KV 427 (Landon)***, broschiert . nn
– – Leder nn
- 10039* – Requiem KV 626 (Instrumentierung F. Beyer), broschiert . nn
– – Leder nn
- 10050 – Konzert F-dur für 3 Klaviere, KV 241 (Badura-Skoda) n
- 10113** – „Pantalon und Colombine“ Musik zu einer Pantomime, KV 446, ergänzt u. eingerichtet von Franz Beyer nn
- 10086** **Müller-Zürich, P.**, Sinfonietta I nn
- 10081* **Myslivecek, J.**, Sinfonia D-dur für 2 Oboen, 2 Hörner u. Streicher n
- 10054* **Nardini, P.**, Concerto G-dur für Violine (Nagy-Ney) n
- 10053 **Ockeghem, J.**, „Missa Caput“ für gem. Chor a cappella (Darvas) . n
– – als Chorpart. ab 20 Expl. nn
- 10099 **Oprecht, J.**, „Missa Caput“ für gem. 6-stimmigen Chor (Darvas) . . n
– – als Chorpart. ab 20 Expl. nn
- 10085** **Pergolesi, G. B.**, „Dixit Dominus“, Psalm 109 für Soli, Doppelchor u. Doppelorchester (Rüegge) n
- 10084** – „Laudate Pueri“, Psalm 112, für Sopran, Chor u. Orchester . . . n
- 10083** – „Missa Romana“, für Soli, Doppelchor u. Doppelorchester . . . n
- 10093** – „Salve Regina“ für Alt und Streicher n
- 10042** **Pfister, H.**, Tre pezzi concertanti, f. Kammerorchester u. Klavier nn
- 10114* **Pleyel, I.**, Konzert B-dur für Klarinette (Balasza) n
- 10127* **Raff, J.**, Sinfonietta für 10 Bläser, op. 188 (2 Flöten, 2 Oboen, 2 Klarinetten, 2 Hörner in F und 2 Fagotte) n
- 10012* **Reicha, J.**, Concerto concertant, D-dur, op. 3, für 2 Soloviolen, 2 Oboen, 2 Hörner und Streicher (Päuler) n
- 1007 – Konzert F-dur für Oboe und Orchester (Renner) n
- 10088* – Konzert op. 5 für 2 Solo-Hörner und Orchester (Morgan) n

- 10045* **Rosetti, A.**, Konzert Es-dur für Klarinette und Orchester . . . n
- 10128* – Konzert Es-dur für Horn und Orchester (Päuler) . . . n
- 10129* – Konzert G-dur für Oboe solo, 2 Flöten, 2 Fagotte, 2 Hörner und Streicher . . . n
- 10076 **Saint-Saens, C.**, Le Carnaval des animaux . . . n
- 10028* **Sammartini, G. B.**, „Magnificat“ für Soli, gem. Chor u. Orchester . n
- 10058* – Sinfonie I, G-dur, für 2 Oboen, 2 Hörner u. Streicher (Zimpel) n
- 10059* – Sinfonie II, G-dur, für 2 Hörner und Streicher (Zimpel) . . . n
- 10057* – Sinfonie III, G-dur, für Tromba in G und Streicher (Zimpel) . n
- 10094** **Schibler, A.**, Trauermusik (1974) für rituelles Schlagzeug, Flöte, Klarinette, Fagott, Streichorchester u. Sprechstimme ad lib., Partitur nn
- 10089** – Iam manet ultima spes, 6 Stücke für Streicher op. 92 (1968) nn
- 10031 **Schostakowitsch, D.**, Sinfonie Nr. 12 „Das Jahr 1917“ . . . n
- 10067 **Senfl, L.**, Magnificat octo tonorum für 6 Soli u. gem. Chor (Darvas) n
- – ab 20 Expl. . . . nn
- 10016 **Smetana, F.**, „Die verkaufte Braut“ (The Bartered Bride) (tschech., deutsch, englisch) Engl. Text von Eric Crozier, broschiert . . nn
- – Halbleder nn
- 10022* **Stamitz, K.**, Konzert F-dur für Klarinette und Orchester . . . n
- 922a **Strauss, J.**, „Die Fledermaus“ (The Bat) (Swarowsky), broschiert nn
- – Leder nn
- 1345a* – Csárdás für Orchester aus „Die Fledermaus“ (Swarowsky). nn
- 10110 **Sturzenegger, R.**, 3 Gesänge Davids, Konzert für Violine . . . nn
- 10023* **Tartini, G.**, Konzert G-dur für Violine (Dounias Nr. 80) (Braun) . n
- 10024* – Konzert B-dur für Violine (Dounias Nr. 123) (Braun) . . . n
- 10055* – Konzert E-dur f. Violine (Ney) n
- 10117* **Tausch, F.**, Konzert Es-dur für Klarinette in B n
- 10122** **Telemann, G. Ph.**, Johannes-Passion 1737 für SATB, gem. Chor und Orchester n
- 10025* – Konzert D-dur für Flöte . . n
- Telemann, G. Ph., ferner:
- 10043* – Konzert F-dur für Blockflöte, Oboe, Fagott, 2 Hörner, Streicher und Bc. n
- 10061* – Konzert D-dur für 2 Soloviolen, Fg., Str. u. Bc. (Schroeder) . n
- 10073* **Tessarini, C.**, Konzert D-dur op. 1/4 für Violine (Müller) n
- 10046* **Vanhal, J. B.**, Konzert für Klavier D-dur n
- 10009* **Vivaldi, A.**, Konzert A-dur, op. 3/5, für 2 Violinen obbligati, Streicher u. Bc. (PV 212) (Eller) . n
- 10037* – Konzert B-dur für 2 Violinen, Streicher und Bc. (PV 390) . n
- 10036* – Konzert F-dur für 3 Violinen, Streicher und Bc. (PV 278) . n
- 10082* – Konzert G-dur für Violoncello, Streicher und Bc. (PV 120) . n
- 10060* – Konzert g-moll für 2 Violoncelli, Streicher und Bc. (PV 411) . n
- 10049* – Konzert „Madrigalesco“ op. 54/1 d-moll, für Streicher (PV 86) . n
- 10056* – Konzert C-dur für Oboe, Streicher u. Bc. (PV 44) (Károly) . n
- 10032* – Konzert D-dur für Oboe, Streicher u. Bc. (PV 187) (Braun) . n
- 10062* – Konzert F-dur für Oboe, Streicher u. Bc. (PV 318) (Balla) . n
- 10071* – Konzert C-dur für Oboe, Streicher u. Bc. (PV 41) (Lampert) . n
- 10074* – Konzert C-dur für 2 Oboen, Streicher und Bc. (PV 85) . . . n
- 10010* – Konzert D-dur für Flöte, Streicher u. Bc. (PV 205) (Braun) . n
- 10021* – Konzert a-moll für Fagott, Streicher und Bc. (PV 72) (Hara) . n
- 10011* – Konzert G-dur op. 42/3 für Oboe, Fagott, Streicher u. Bc. (PV 129) (Schroeder) n
- 10120** **Weber, C. M. v.**, Musik zu Turandot op. 37 (Schönzeler) n
- 10123** – Thema und Variationen für Viola und Orchester (J. 49) (Drüner) n
- 10005* **Werner, G. J.**, Missa festivalis e brevis für Soli, gem. Chor, Orgel und Streicher (Révész) (Erstverf.) n
- 10027** **Zádor, E.**, Musik für Klarinette und Streicher nn
- 10026** – Suite für Horn, Schlagzeug und Streicher nn
- 10008** **Zelter, C. F.**, Konzert Es-dur für Viola und Orchester (Beyer) . n